

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

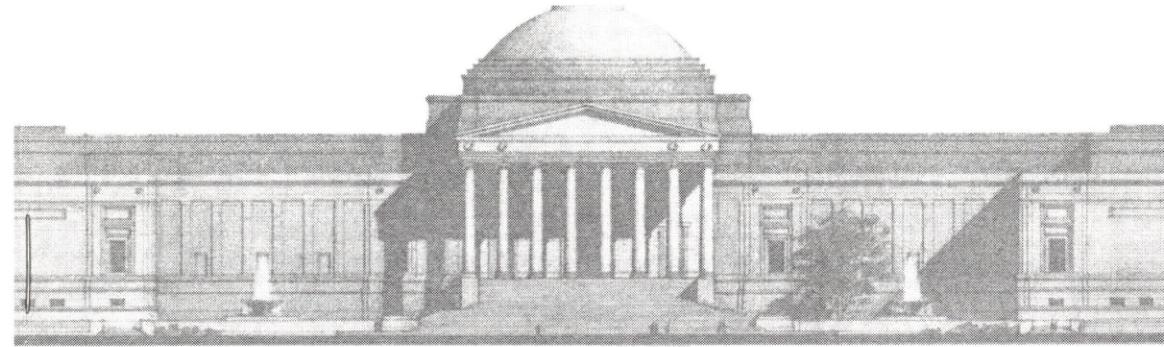
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,956th Concert

Carpe Diem String Quartet

Charles Wetherbee and Amy Galluzzo, *violins*
Korine Fujiwara, *viola*
Carol Ou, *cello*

June 23, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Paul Desmond

Take Five (1959)

Arranged for string quartet by Korine Fujiwara**

Erberk Eryilmaz (b. 1989)

Miniatures Set no. 4 (2013)*

Sirto

Saz Semaisi

Bolu Oyun Havasi

Taksim

Siksara Horon Havasi

Béla Bartók (1881–1945)

Fifth String Quartet (1934)

Allegro

Adagio molto

Scherzo

Andante

Finale

INTERMISSION

Korine Fujiwara

Hands (2010)*

Open Hands

Intermezzo: Play Your Hands

Epilogue: Closed Hands

Jonathan Leshnoff

String Quartet no. 4 (2013)**

Movement 1: Largo, rubato

Movement 2: Fast

Movement 3: Slow and pure

Movement 4: Fast

Movement 5: Largo, rubato

Dave Brubeck

“Blue Rondo a la Turk,” from *Time Out* (1959)

Arranged for string quartet by Korine Fujiwara**

* Washington, DC, premiere

** World premiere

The Musicians

One of the most sought-after chamber groups on the concert stage today, the Carpe Diem String Quartet is a boundary-breaking ensemble that has earned widespread critical and audience acclaim for its electrifying performances. Defying easy classification, its innovative programming reflects its passion for Gypsy, tango, folk, pop, rock, and jazz-inspired music without sacrificing its commitment to the traditional quartet repertoire. Reviewing a recent Carpe Diem concert at Dumbarton Church, the *Washington Post* wrote, "Among these contemporary quartets who speak in different tongues, the Carpe Diem is the best one out there." The quartet was the only quartet in America chosen to receive an ArtsAlive Award from the PNC Foundation.

Carpe Diem collaborates with artists from many different genres. Its diverse musical partnerships include Dixieland trumpeter Tom Battenberg; Latin Grammy winner and bandoneón player Raul Juarena; klezmer clarinetist David Krakauer; American singer, songwriter, and guitarist Willy Porter; world master of the Persian santoor Dariush Saghafi; banjo virtuoso Jayme Stone; Chinese pipa player Yihan Chen; and cellist Yo Yo Ma. The quartet is the resident ensemble for Columbus Dance Theatre, and their joint Emmy-nominated project *The String Machine* was aired by PBS. A champion of contemporary music, the quartet has commissioned, premiered, and performed works from a stylistically diverse range of composers including Frank Bennett, Lawrence Dillon, Danny Elfman, Ken Fuchs, Osvaldo Golijov, Andre Hajdu, Donald Harris, Jennifer Higdon, Nicholas Maw, William Thomas McKinley, Clancy Newman, Carter Pann, Kevin Putts, Eric Sawyer, Gunther Schuller, Richard Smoot, Bradley Sowash, Reza Vali, and Bruce Wolosoff.

Represented by Lisa Sapinkopf Artists and Great Lakes Performing Artist Associates, Carpe Diem maintains a website at www.carpediemstringquartet.com, which includes information about the individual players.

Program Notes

While in Turkey in the late 1950s on a State Department tour of Asia and Europe, Dave Brubeck listened to street musicians performing traditional songs in a 9/8 meter, divided not into even groups of three, as is usual in western music, but in (to his ears) the more lopsided division of 2 + 2 + 2 + 3. Inspired by this, he decided to create *Time Out*, an album that deviated from the traditional jazz meters of 4/4 and 3/4 and experimented with other, more exotic time signatures. One of the best-known works from that album is the song "Take Five," written for Brubeck by his saxophonist, Paul Desmond. In 5/4 meter, the song features a haunting saxophone solo and multiple drum breaks. While "Take Five" was not the first jazz composition to use quintuple meter, it was one of the first in the United States to achieve mainstream significance, reaching number twenty-five on the Billboard "Hot 100" and number five on Billboard's "Easy Listening" chart in 1961, two years after its initial release. Over the years many different artists have made arrangements or covers of the song, including a version with lyrics, a scat version, and most recently, Korine Fujiwara's arrangement for string quartet.

Born in Samsun, Turkey, Erberk Eryilmaz started his music education when he was three years old at the Samsun Conservatory. He studied piano and composition at Hacettepe University/Ankara State Conservatory from 2000 to 2006, and at the Hartt School of Music in Hartford, Connecticut from 2006 to 2012. A composer, pianist, and conductor, he has collaborated with the Gazi Chamber Orchestra, Hacettepe Chamber Orchestra, Hartt Symphony and Wind Ensemble, and the Presidential Symphony Orchestra of Turkey. His music has been broadcast on National Public Radio and Turkish State Radio and Television. The pianist of the Anatolian Trio and the co-artistic director and conductor of the Hartford Independent Chamber Orchestra, Eryilmaz studies at Carnegie Mellon University in Pittsburgh with composer Reza Vali and conductor Robert Page.

About *Miniatures Set no. 4*, Eryilmaz writes: “The miniature, a visual art form popular during the Ottoman Empire, was used to represent important events in compact paintings. As a tribute, as well as a study, I have chosen to interpret this art form in music. *Miniatures Set no. 4* is a five-movement suite based on Turkish folk dances and instrumental song styles. Although all of the material is original, these movements are highly influenced by the playing styles of master performers of previous centuries. *Sirto* is a fast 2/4 dance, which is also shared with Greeks and very common in the European side of Turkey. *Saz Semaisi* is an instrumental section that is used in religious rituals and in Ottoman court music. This movement later turns to a çiftetelli, which is a type of belly dance. *Bolu Oyun Havasi* is a 2/4 medium tempo dance from northern Turkey. *Taksim*, a common improvisational movement, is a modal preparation to a song or an instrumental piece in traditional Turkish music. *Siksaray Horon Havasi* is a very fast dance in 7/16 meter from northwest Turkey. This dance is commonly played by a small stringed instrument called a kemençe. With extended techniques of string playing, the whole ensemble imitates the sound that is produced by this instrument. Although in folk and traditional music the meters would stay the same throughout each movement, in this set of miniatures the meters change freely, for fun as well as aesthetic purposes.”

Commissioned by Elizabeth Sprague Coolidge and dedicated to her, Béla Bartók’s *String Quartet no. 5* was premiered by the Kolisch Quartet in Washington, DC, on April 8, 1935 and published the following year by Universal Edition. As is the case with Bartók’s *Fourth String Quartet*, the work is in an arch form—around the central, or third movement, there is symmetry of form such that the latter two movements mirror the first two in reverse order. The first movement is in itself archlike, in that each section of the exposition is given in reverse order during the recapitulation. Bartók pointed out that the keys used in this movement ascend in the steps of the whole tone scale: the exposition is in B-flat, C and D; the development is in E; and the recapitulation is in F-sharp, A-flat and B-flat.

The three middle movements are all in ternary form, and the third (Scherzo) employs time signatures typical of Bulgarian folk music: nine eighth notes in each bar in uneven groups of 4 + 2 + 3 for the main scherzo, and ten eighths in groups of 3 + 2 + 2 + 3 in the trio. The last movement is again archlike: Bartók described it as being in the form ABCB’A’ with a coda. The two slow movements, the Adagio molto and the Andante, are examples of Bartók’s night music style: eerie dissonances, imitations of natural sounds, and lonely melodies.

A founding member of the Carpe Diem String Quartet, Korine Fujiwara is a devoted and sought-after chamber musician, composer, and arranger. She has received multiple commissions including works for chamber ensembles, chorus, concerti, and music for contemporary dance. Her work has been heard throughout Europe, the Far East, and the United States, including performances at Musikfest in Pennsylvania, the Snake River Music Festival in Colorado, Suntory Hall in Tokyo, and the University of Leeds in the United Kingdom, as well as in numerous collaborations with the cutting-edge dance company Columbus Dance Theatre. Her musical language encompasses a wide range of influences, including classical, folk, jazz, and rock and roll. Fujiwara grew up in a family of traditional folk artists; at family gatherings, relatives played and improvised music together. Her works often contain fragments, melodies, and sounds reminiscent of this family tradition, combined with the classical language she has absorbed through subsequent studies.

Concerning *Hands*, Fujiwara writes: “The human hand lends itself to many interpretations. Hands are tools of work, tools of communication, tools of expression, and tools of artistry. We can show a gesture of obscenity, love, or peace with our hands. We lend a helping hand, we give performers a hand, we close important transactions with a handshake, and, as friends, lovers, or parents, we hold each other’s hands.

“Open Hands: My study of the hand paintings of [Ohio-based composer and artist] Tony Rio inspired in me feelings of joy, fear, sadness, moroseness, depression, mania, confusion, action, passion, collaboration, hope, and ultimately, victory; musical soundscapes, all of which are reflected in the first movement. The five fingers of each hand are paralleled in open fifths, pentatonic scales, five-bar phrases, and rhythmic motifs.

“Intermezzo: Play Your Hands: we use our hands as musical instruments to keep time, clapping, snapping, in every culture, on every continent.

“Epilogue: Closed Hands: is symbolic of how a hand can be closed in a fist in anger or in violence, clenched in sadness, and yet, the hand can be closed and thrust in the air in victory, or closed around another hand in a human gesture of affection.”

Internationally recognized as one of America’s most gifted young composers, Jonathan Leshnoff holds the post of professor of music at Towson University. In addition to a 2011 performance by the National Gallery of Art Orchestra of his *Double Concerto for Violin, Viola, and Orchestra*, featuring violinist Charles Wetherbee and violist Victoria Chiang, Leshnoff’s works have been heard in concerts by the Atlanta, Baltimore, and Philadelphia symphony orchestras. Other recent successes include a Carnegie Hall co-commission, regular radio broadcast of his Naxos CDs, and worldwide performances of his chamber music.

About his *Fourth String Quartet*, Leshnoff writes: “[It] was inspired by a recorder recital at my daughter’s school, where she and her friends played a single melody on their recorders. I found the sound and spirit to be so pure and uplifting that the experience made its way into the third movement of the quartet. The quartet is cast in a five-movement arch form, with resemblance between movements 1 and 5 and 2 and 4 and a central climactic movement. The first movement is brief and rhapsodic; the second movement has a tremendous drive and crescendos and ends abruptly without resolution. Following the slow third movement, inspired by the aforementioned event, the fourth movement drives

forward relentlessly and unites all themes of the quartet. The fifth movement, also brief, brings the quartet to a contemplative and ethereal close. The dramatic moments were written with Carpe Diem’s flair for dynamic energy and verve in mind.”

One of the first songs Dave Brubeck wrote for *Time Out* was “Blue Rondo a la Turk,” which his quartet recorded on July 1, 1959. In 9/8 time with a pair of blues solos in a classical rondo form, the piece was inspired by a folk tune the group had heard in Istanbul. After the opening section builds to a bombastic climax punctuated by heavy chords, the second section introduces a traditional 12-bar blues pattern that is sporadically interrupted by statements of the Turkish theme. The first section then repeats, again climaxing with the heavy chords. “Blue Rondo a la Turk” was issued as the B-side of the quartet’s “Take Five” single in 1960 and became the best-selling single that summer. It has since been performed by Emerson, Lake, & Palmer; Al Jarreau; harpsichordist Alexander Kipnis; and Bette Midler, among others, but the Brubeck Quartet’s original recording is still definitive.

Program Notes on Bartók and Brubeck by Charles Wetherbee

Program notes on Eryilmaz, Fujiwara, and Leshnoff by the composers

Final Concert of the 2012–2013 Season

Mendelssohn Piano Trio

Music by Mendelssohn and Tchaikovsky

June 30, 2013

Sunday, 6:30 pm

West Building, West Garden Court



Concerts resume in September 2013